

IS MUSIC EVENT

Topeka One of Fifty Cities Honored by Toscanini.

With La Scala Symphony Orchestra Here February 24.

MAESTRO BEGAN AS CELLIST

As Conductor of Most Famous Organization at Zenith.

Every Member Picked From Best in All Italy.

Topeka music lovers and many others who only "like" it will pay homage to Maestro Arturo Toscanini and La Scala Symphony Orchestra at the city auditorium February 24, when the great conductor and his world famous aggregation of musicians visit this city, one of the fifty cities of the United States to be so favored.

Event of the Year.
Toscanini's American tour, designated by the east, where Toscanini has already been heard, as "the supreme musical event of the year," is destined, it is believed, to outrank in its far-reaching significance any musical happening in Topeka for a decade.

The world famous conductor held away over New York at the Metropolitan opera house for seven years. His return to America has been signalized by the greatest enthusiasm ever extended a musical celebrity. New York has had five concerts, Boston three, Philadelphia two, Cleveland two and Chicago two—completely sold out. In other cities visited the result is much the same.

Boston, after a long orchestral supremacy, was somewhat doubtful that Toscanini would make any undue impression in the Hub. Doubt was dispelled on the first visit. The Boston papers indulged in such extravaganzas as "The world's greatest conductor," "Makes Beethoven thrilling," "Toscanini is incomparably greater as a symphony conductor than any conductor I have ever heard, and this means much," "Wagnerian, Nikisch, Strinsky, Stowikowsky, Stock, Messager and Montaux."

Began as Cellist.
Toscanini was born in Parma in 1867 and was graduated from the Parma Conservatory with the first prize for cello playing. As a cellist he began his musical career, and in that capacity he was engaged for the orchestra of the Teatro Don Pedro II.

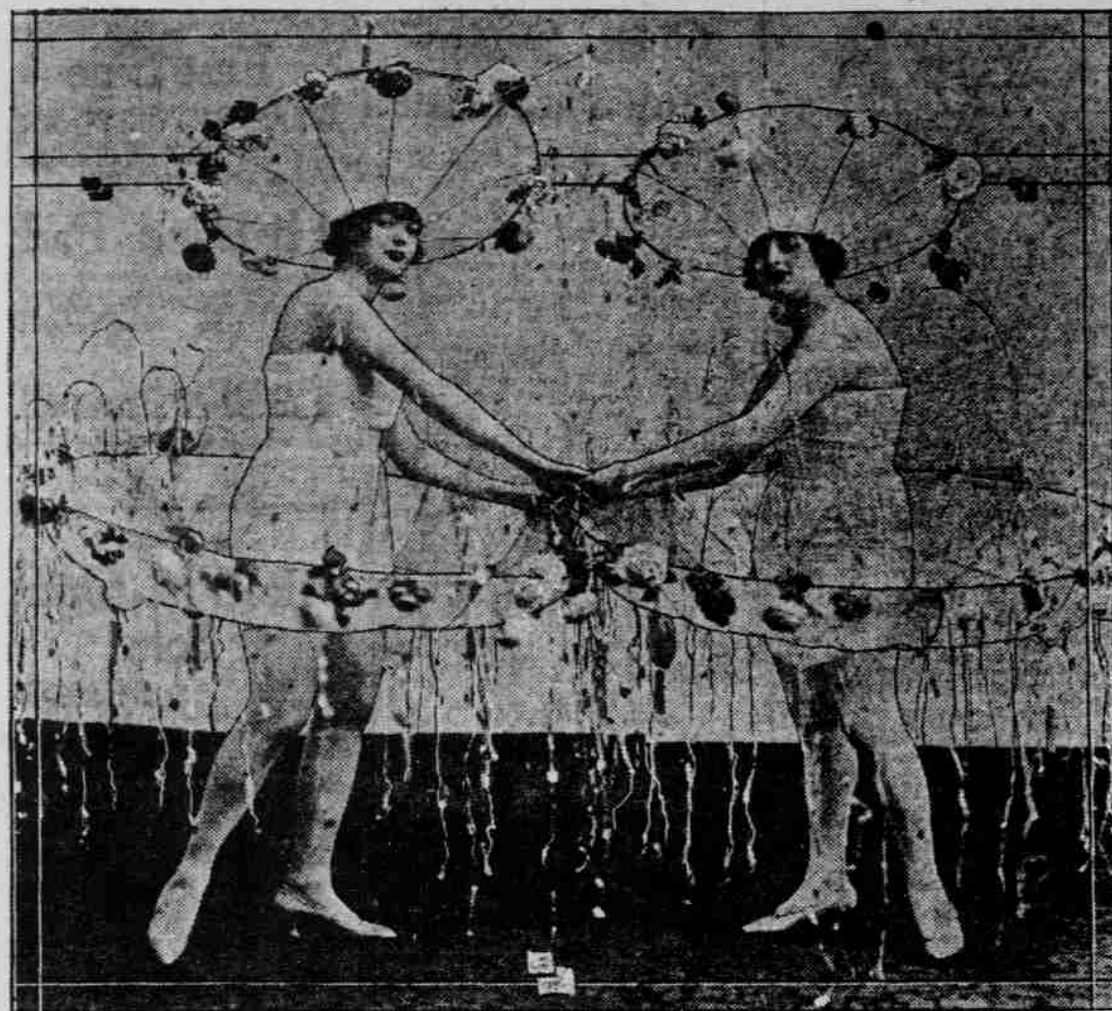


La Scala Theater at Milan, Italy.

In Rio Janeiro. On the second night of his engagement, however, he was precipitated into his turbulent career as a conductor. The Italian who was directing the performance of "Aida" was not getting along very well. The audience stood it as long as the Latin temperament would allow and then rose in its wrath and hissed off the poor conductor at the end of the prelude. Toscanini jumped into the conductor's box, took up the baton and finished the opera. He performed so admirably that the audience gave him an ovation, and he was immediately engaged as a regular conductor.

Achieved Success at Milan.
After that Toscanini was connected with various opera houses in Italy, finally going to La Scala, in Milan. It was there that he gave some symphony concerts with great success. In 1898 he became principal conductor of the Metropolitan Opera house in New York. It was supposed that Toscanini, as an Italian, would know nothing of the German opera, but it took but one performance of "Die Gotterdammerung" for the critics to wax superlatively praiseful. In 1915 Toscanini returned to Italy

FAMOUS BEAUTY IS COMING HERE



"Dolores" and Cara Lind, who will appear at the Grand, matinee and night, Saturday, Feb. 26, with the Winter Garden "Passing Show."

and placed his talents at the service of his government and did noteworthy service, conducting bands and orchestras of various quality to sustain the morale of his countrymen in the war. The appearance of the great conductor had the effect of a great general, and as the result of one of his exploits he was decorated with a silver medal for valor.

During Toscanini's connection with the Metropolitan he conducted Beethoven's "Ninth Symphony" and included Wagner and Strauss numbers on the same program. His success established him at once as a great symphonic conductor.

It is as a symphonic conductor that Toscanini makes his American tour. His orchestra is chosen from the best musical talent in Italy and will become the permanent orchestra for the famous La Scala Opera house, which is now undergoing a complete renovation and which will not be opened until next fall.

REEL MAIL BOX FOOLED 'EM.
Paramount Screen Actors Found Their Letters Had Not Even Started. Property mail boxes may be all right for the movies but when the new office boy is not informed the green receptacles of the mail become mere "dead" letter boxes. Just before Christmas the property man at the Paramount studio on Long Island was instructed to put up a mail box for use in "The Taster." Dorothy Dalton's latest Paramount picture.

The mail box was "shot" and then the studio was closed. When it was reopened again in January the property mail box was still standing. Tom Geraghty, supervising director at the studio, happened to see the box one day and when he opened it he found more than one hundred letters in it that had been deposited in December. A majority of the letters Mr. Geraghty discovered, were his own. Now he is busy writing all his friends telling them the reason why his Christmas cards, personal letters, and business communications have been delayed. Other members of the studio staff are also writing belated letters of explanation. The office boy who perpetrated the deed is gone so there is no one to be the goat.

Lloyd Comedies \$250,000 Each

Under Pathe Auspices Harold Lloyd Brought Screen Comedy Up To The Best Stage Standards and Won From Associated Exhibitors \$1,500,000 for One Year's Output.

Just a year ago Paul Bruner, of Pathe, announced he would star Harold Lloyd in a series of two-reel special comedies. Lloyd had been making good comedies—in fact, excellent ones. But there was a good deal of elapsing, knock down and drag out in them. In those early days (two or three years ago) it was believed that anything more refined than a hot horseshoe applied to the bosom of the trousers, a wallop over the head with a beer bottle, or a display of some other physical discomfort or distress would not "get over" with the dear public.

It was something of an experiment, and sensibly enough, Lloyd agreed to work for what was a modest salary for a man of his box office power. He realized that his contract gave him every opportunity in the world to "make good." And Pathe realized that it also had something to do. Everybody "got busy."

Dropped Slapstick.
Lloyd dropped slapstick like a hot potato. He made his bow as a clean-shaven, well-tailored, rather scholarly-looking young man wearing large, shell-rimmed spectacles—such a lad as you may see on the Yale or Harvard campus every day in the school year. He secured blonde, sweet-faced, Mildred Davis as his leading woman. Then things began to happen to them. They are involved in all sorts of ludicrous difficulties, provided in the story material. And, like the skilled raconteur of witty jokes, each keeps a serious face thru it all and allows the audience to enjoy its laugh at their expense.

"Bumping Into Broadway," their first release, bore a prophetic title. It was a sure-fire hit. Lloyd promptly bumped into every big theater on Broadway and on the rialto of every other city. "Captain Kidd's Kids," "From Hand to Mouth," "His Royal Snyce," "An Eastern Westerner," "Haunted Spooks," "High and Dizzy," "Get Out and Get Under" followed in rapid succession—each funnier than its predecessor. "High and Dizzy" and "Get Out and Get Under" rocked the picture palaces with infectious, uncontrollable mirth.

These features have established Harold Lloyd. He takes first place in the ranks of screen comedians. His pictures have proven that sanitary stories, framed with a maximum of ingenuity for "getting the laughs," are what picture audiences want and need. Healthy, happy-hearted laughter is the tonic par excellence. The public has shown its appreciation and gratitude in patronage. The producers have scored over their competitors. And, incidentally, Lloyd has received a tremendous amount of merited publicity.

All this time the comedian has been heart and soul in his work. He has been patient. He has been willing to bide his time. He has not been nagging for more salary, although he has become a tremendous box-office asset; nor has he been threatening to break his contract, although many have tried to "buy" him away. He has been just as fair and square and white and decent as a man could possibly be. And now comes his reward—at the end of a year, mind you.

Now Gets His Share.
From now on the money and the glory will be split three ways, Lloyd coming in for his proper share. Under his new contract he is to receive \$250,000 for every photoplay accepted by the Associated Exhibitors. The Rollin Film company will continue to make the pictures. Pathe will continue to release them. The Exhibitors feel that they have done a good deed, so everyone is "perfectly happy," thank you!



Harold Lloyd.

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DID HE KEEP TWO BITS?
Will Rogers, Goldwyn's star and wit, never sends out pictures of himself to the fans, although he appreciates their requests. One admirer sent Rogers 25 cents in stamps to pay the cost of a photograph. The star wrote to him about six weeks later: "My Dear Sir: I think you for the use of your money. I haven't got a picture of myself; if I did have, it wouldn't be worth two bits. If I did have one, I'd give you two bits to keep it."

COVER UP FLAWS?

George Pattullo Declares Screen Titles Unnecessary.

Real Reel Action Needs No Descriptive Reading.

Are titleless photoplays a possibility? Will the cinema ever reach a point where the tenseness and clarity of the action will do away with the necessity of long explanations? George Pattullo, noted short story writer and war correspondent, is a convert to the affirmative side of these questions.

"My observation of photoplay audiences, coupled with the actual studio experience I have had since contracting with the Famous Players-Lasky Corporation, have led me to believe that the era of more action and less titles is close at hand," he said recently. "More and more the public is demanding motion pictures that move fast; that capture and hold the attention and interest by sheer force of well-planned dramatic situations."

"This desire," he continued, "will impose a much harder burden on the writer of the screen than it will result in a future output of photoplays more compellingly entertaining than a majority of those we have had in the past."

"It is altogether possible to tell a story without superfluous verbiage. De Maupassant has written masterpieces in from 1,500 to 2,000 words—and scores of present day short stories of 8,000 to 10,000 words could be equally condensed with a consequent gain in tenseness of action."

"In like manner can we tell a tale on the screen minus the flowery embellishment too often added to cover up flaws in the plot value. If the story is there it will carry the reader of the screen from dramatic episode to dramatic episode so clearly and accurately that one will gain the impression of seeing life lived."

"Perhaps we may never do away with titles in film plays. In many instances they are invaluable. At any rate, however, we are coming to a time when they will be cut to the bone; a time of waiting for those photoplay producers who have in the past attempted to cover the lack of a real story by recourse to dozens and dozens of high-sounding titles."

Mr. Pattullo is now in Hollywood preparing two of his stories, "Gasoline Gus" and "Drycheck Charlie," as a single Paramount picture for Roscoe Arbuckle. He is internationally known as a short story writer and war correspondent. Mr. and Mrs. Pattullo are rapidly becoming members of Hollywood's literary colony, which already includes Sir Gilbert Parker, Edward Knoblock, Elinor Glyn and W. Somerset Maugham.

CALVES ARE FIRST

Good Facial Looks and Talent Secondary for Actress.

Shimmy Queen Declares "Legs" Necessary for Stars.

Chicago, Feb. 12.—A shapely calf and a trim ankle are more essential to the success of an actress than good looks and talent. The average theatergoer, in case he or she does not get an eye full, starts cringing about the act. Bee Palmer, shimmy queen, confided this to the United Press today.

"I have known actresses with a million dollars worth of good looks and talent who failed to reach stardom because they hadn't much to show," she said. "Call 'em what you like—legs, limbs or pins—they're necessary to success."

The long legs of Charlotte Greenwood had much to do with her success in "So Long Letty." Ann Pennington wouldn't be playing to packed houses if her calves weren't shapely. And consider the case of Ruth Gordon—she has spent two months in a hospital to get her legs straightened.

Miss Palmer said looks can be mended by grease paint and powder and talent acquired by hard study, but nature had to endow an actress with the subject under discussion.

"They say history would be different if Cleopatra's nose was a little longer. I doubt that. She could have fixed up with a little makeup. But I'll wager that historians would have had a different tale to tell if her legs weren't well proportioned."

"And take, for instance, the statue of Venus that someone spouted up in his back yard. Do you think it would have been preferred to posterity if one of the legs had been knocked off instead of an arm?"

"No!"

BE BIG FEATURE

Symphony Orchestra Booked to Play at Orpheum.

Organization of Thirty Members Here Three Days.

A symphony orchestra which plays music of the first class but picked for popular understanding will play a three day engagement at the Orpheum theater soon. This is the announcement made today by Manager G. L. Hooper, who at the same time declares that the prices for those three days will be but slightly more than the usual scale for motion picture programs.



MME. FRANCES KNIGHT
Conductor Ladies' Columbia Symphony Orchestra

The Ladies' Columbia Symphony orchestra, which plays the engagement is now on tour of the United States, having started from San Francisco early in the year. The tour will end in New York City, where several engagements have been booked for early summer. The organization comprises thirty artists and includes soloists on the harp and violin, a vocalist and a former pupil of Paviola.

Has Woman Conductor.
This attraction is one of the most unique orchestras that has ever appeared in the United States or Canada. It has a woman conductor, MME. Frances Knight, a very distinguished musician, and entire personnel of the orchestra is made up of gifted young lady musicians.

Their program is a particularly happy and versatile one and includes vocal selections by Katherine Simmons, soprano; four solo dances by Miss Dorothy Volkey, ranging from the Russian Ballet to toe dancing. Each dance is given in different costume, with full orchestral accompaniment.

Special Solo Numbers.
The program will also include solos by some of the gifted young lady musicians of the orchestra, including harp, cello, cornet and trombone. Particularly delightful will be the Star Trio of violin, harp and cello, which has been receiving splendid ovations at almost every concert.

In addition to the musical offering by the Columbia Symphony orchestra, a five reel feature, "The Chorus Girl's Romance," will be shown, making it the biggest program yet produced at the Orpheum theater.

DON'T GET COLD FEET
"Go and Get It"
ASK ANY BUTCHER

GRAND
Daily at
3:00—7:00—9:00

GRAND
Presentation De Luxe
Read what the Papers say.

"A masterpiece" Times.

"She's Superb" World.

"Greatest love story" Sun.

"America hails this new star" News.

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"Miss Negri would intrigue St. Anthony himself" Post.

"Stupendous" Mirror.

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POLA NEGRI
The famous continental star in
PASSION
A Mighty Epic of the Screen—Two Years to Produce—Cast of 5,000

PRICES
Matinee 25c. Any Seat
Night 30c and 50c
TAX INCLUDED.

Write for My Free Booklet on
Fictitious Diseases.
DR. C. S. WOLFE
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809 Kansas Ave., Topeka, Kan.

A Remedy Never Equals A Cure

I absolutely guarantee to cure any case of piles I undertake. Do not waste your time and money on remedies that may help you for only a day or two. Come today to my office and you can start with treatments that are painless and result in a permanent cure.

Do You Make Enough To Keep a Car?

The following table showing the income necessary to maintain an automobile appears in the February issue of MOTOR.

(Based on Expenditure of One-Fourth of Income)

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	In City	In Suburbs	In Country	At Home
\$500 Car—				
Expense.....	\$700	\$550	\$450	\$400
Income required.....	\$2,800	\$2,200	\$1,800	\$1,600
\$1,200 Car—				
Expense.....	\$850	\$650	\$550	\$500
Income required.....	\$3,400	\$2,600	\$2,200	\$2,000
\$1,750 Car—				
Expense.....	\$1,221	\$950	\$800	\$750
Income required.....	\$4,884	\$3,800	\$3,200	\$3,000
\$2,500 Car—				
Expense.....	\$1,750	\$1,350	\$1,150	\$1,050
Income required.....	\$7,000	\$5,400	\$4,600	\$4,200
\$4,000 Car—				
Expense.....	\$2,710	\$2,100	\$1,750	\$1,600
Income required.....	\$10,840	\$8,400	\$7,000	\$6,400
If chauffeur is necessary, add for wages and board.....	\$1,000	\$800	\$600	\$500
Thus requiring an additional income of.....	\$8,840	\$7,700	\$6,200	\$5,900

FEWER QUAKE IN 1920

But at Same Time There Was Much More Volcanic Activity.

Washington, Feb. 12.—There were fewer earthquakes in the United States and throughout the world last year than in 1919 but those of a destructive character were more numerous

and there also was much more volcanic activity.

Records compiled by Prof. Francis A. Tondor, director of the seismological observatory and head of the department of geology of Georgetown university, show 52 earthquakes were felt in the United States, compared with 57 in 1919, while reports from all parts of the world show 151 quakes were reported, as compared with 468 in 1919.

GRAND

Greatest Theatrical Event In the History of Topeka

SATURDAY, February 26
MATINEE AND NIGHT

PREMIER PRESENTATION IN THIS CITY OF THE BIGGEST AND MOST COSTLY ATTRACTION EVER SENT ON TOUR IN THE HISTORY OF THEATERS IN AMERICA

Messrs. Lee and J. J. Shubert Present.

MAIL ORDERS NOW

THE BIGGEST MUSICAL SPECTACLE ON EARTH

THE PASSING SHOW

NEW YORK WINTER GARDEN'S MOST STUPENDOUS REVUE

100 SINGERS, DANCERS AND COMEDIANS

Including WILL PHILBRICK, KLEIN BROS. and BOY CUMMINGS

15 Scenes—1,200 Costumes—Symphony Orchestra—75 Famous Winter Garden Beauties

Original Cast and Production Intact on Transcontinental Tour. Four Mechanical Crews, Triple Electrical Equipment, Requiring Special Train to Transport.

HOW TO ORDER SEATS BY MAIL
Send checks or postoffice money order to the Grand Opera House for the amount of ticket purchase, PLUS war tax of 10 per cent. Enclose a self-addressed stamped envelope to insure safe return.

NO PHONE ORDERS ACCEPTED—NO SEATS LAID ASIDE

FREE LIST ENTIRELY SUSPENDED
PRICES: Night—Orchestra, \$3.50 and \$5.00; Balcony, first five rows, \$3.00, next three rows, \$2.50, balance of Balcony, \$2.00; Gallery, \$1.00.
MATINEE—Orchestra, \$2.00 and \$2.50; Balcony, first five rows, \$2.50, next three rows, \$2.00; balance, \$1.50; Gallery, 75c.

NOTE—Owing to enormous size of production and length of performance, curtain rises promptly at 8 o'clock; matinee at 2:30.

SPECIAL NOTE—In all cities played by the "PASSING SHOW" seats were practically sold out for the engagement by mail orders before box office sale opened.

ALL NEXT WEEK
Daily at
3:00—7:00—9:00

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A Remedy Never Equals A Cure

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